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The purpose of this research is to provide an in-depth examination of the compositional approaches, techniques and style presented in *Le gai paris* and *Concerto pour trombone* by Jean Francaix and to create awareness of the composer's solo works with wind ensemble accompaniment.

To accomplish this purpose, this document examines the details of Francaix' training and career as a musician and composer provided through existing publications and online sources, researches existing historical information, and performs musical analysis of *Le gai paris* and *Concerto pour trombone* to give insight into the compositional techniques of Jean Francaix. General information is provided about the other solo works of Jean Francaix with wind ensemble accompaniment including recorded comments by the composer.

LE GAI PARIS AND CONCERTO POUR TROMBONE BY JEAN FRANCAIX;
AN ANALYSIS AND DISCUSSION OF TWO WORKS
FOR SOLO INSTRUMENT WITH WIND
ENSEMBLE ACCOMPANIMENT

by

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TABLE OF CONTENTS

	Page
LIST OF TABLES	iv
LIST OF FIGURES	v
CHAPTER	
I. BIOGRAPHICAL SKETCH OF JEAN FRANCAIX	1
II. EXAMINATION AND ANALYSIS OF <i>LE GAI PARIS</i>	6
III. EXAMINATION AND ANALYSIS OF <i>CONCERTO POUR TROMBONE</i>	24
IV. THE OTHER SOLO WORKS WITH WIND ENSEMBLE ACCOMPANIMENT BY JEAN FRANCAIX AND SUMMARY	41
BIBLIOGRAPHY	45
APPENDIX A: PERMISSION TO USE COPYRIGHT MATERIALS	46

LIST OF TABLES

	Page
Table 1. Three subsections of the “A” section of Marche	8
Table 2. Sequence of events in the “B” section of <i>Le gai paris</i>	14
Table 3. Overview of the Movements of <i>Concerto pour trombone</i> by Jean Francaix.....	24

LIST OF FIGURES

	Page
Figure 1. Motive x presented in the trumpet and answered by the flute and oboes, Mm. 1-4	9
Figure 2. Motive “y,” Mm. 9-13	10
Figure 3. 2nd subsection beginning at measure 25, Mm. 25-32	11
Figure 4. Final four bars of the “A” section, Mm. 66-69	13
Figure 5. Three-beat rhythmic motive in the Trio, Mm. 72-74.....	14
Figure 6. Repeated two measure accompaniment in <i>Valse</i> , Mm. 126-130	16
Figure 7. Complete Melodic Line in the Trumpet Part in <i>Valse</i> , Mm. 126-133.....	16
Figure 8. <i>Caccia</i> between soloist and accompaniment in <i>Galop</i> , Mm. 196-211	19
Figure 9. Solo and Accompaniment in the Trio Section of <i>Galop</i> , Mm. 260-270	21
Figure 10. Final 8 measures of <i>Galop</i> , Mm. 337-344	23
Figure 11. Solo melodic line at the Opening of <i>Risoluto</i> , Mm. 39-46	26
Figure 12. Opening of the contrasting “B” section in <i>Risoluto</i> , Mm. 75-82	28
Figure 13. Surprise ending of <i>Risoluto</i> , Mm. 126-128	29
Figure 14. Melodic Line in the “A” section of <i>Minuetto</i> , Mm. 141-148.....	31
Figure 15. Rhythmic hemiola in <i>Minuetto</i> , Mm. 213-220	32
Figure 16. Closing section of <i>Minuetto</i> , Mm. 258-269	33
Figure 17. Two measure introduction of <i>Allegriissimo</i> , Mm. 303-304	35
Figure 18. Pivoting melodic line in trombone part, Mm. 305-308	36

Figure 19. Winding chromatic line in the “B” section of <i>Allegrissimo</i> , Mm. 321-322	37
Figure 20. Contrasting melodic line in the “C” section of <i>Allegrissimo</i> , Mm. 335-337	38
Figure 21. Mixture of Duple and Compound Rhythms in the “D” section of <i>Allegrissimo</i> , Mm. 365-367	39

CHAPTER I

BIOGRAPHICAL SKETCH OF JEAN FRANCAIX

Jean Rene Desiré Francaix was born on May 23, 1912 in Le Mans, France.¹ His father, Alfred, was a composer, pianist and musicologist and served as the Director of the Le Mans Conservatory for sixteen years. His mother was a singer and teacher of voice at the conservatory. Jean became a pianist with his father being his first teacher.

My father had the calm and obstinacy of the folks from Northern France; my mother had a volcanic temperament, even though she too was born in Le Mans and came from a Lorraine family. Originating from both one and the other (as is most often the case), my soul inherited a peaceful landscape illuminated by volcanic light.²

His father was encouraged by his fellow music teachers and composers to continue Jean's education as both a pianist and composer from an early age. Composer Maurice Ravel (1875-1937) wrote a letter to Alfred describing his opinions on Jean's talent, "Among the child's gifts, I observe above all the most fruitful an artist can possess, that of curiosity; you must not stifle these precious gifts now or ever, or risk letting this young sensibility wither."³

¹ Jacques Francaix, "Jean Francaix Biography," http://jeanfrancaixconcours.voila.net/index_fichiers/jeanfrancaixbiography.htm (accessed January 15, 2012).

² Jean Francaix and Klaus Rainer Schöll, Liner notes to *Jean Francaix et...*, Bläser Ensemble Amadé, Alcra 51042, CD (1997). English translation by Sharon Kanach

³ Muriel Bellier, "Francaix, Jean (René Désiré)," *Grove Music Online* (2012), http://www.oxfordmusiconline.com.libproxy.uncg.edu/subscriber/article/grove/music/10083?q=francaix&search=quick&pos=1&_start=1#firsthit (accessed January 15, 2012).

Jean's first composition, *Pour Jacqueline* (1922), was written for his cousin when he was ten. His father sent the composition to the music publisher Editions Sénart in 1922. Marcelle de Manziarly (1899-1989), a member of the selection panel for the publisher, recognized his talents and encouraged Alfred to take Jean to Paris to study with famed teacher, Nadia Boulanger (1887–1979). Under Boulanger's tutelage, Jean studied piano and composition. She performed the premieres of several of his compositions.⁴ Boulanger stated that she did not teach Francaix counterpoint or harmonic techniques because he already knew how to do these things. Francaix later admitted that he wasn't as gifted in these techniques as described by Boulanger.⁵ In addition, he studied piano with Isidore Philipp (1863-1958) at the Paris Conservatory where he was awarded the *gran prix*, a first prize diploma at age eighteen.⁶ He gained a reputation from a young age as a virtuosic piano soloist and accompanist. He would frequently perform his own works throughout Europe and the United States.

Though Francaix was gaining notoriety for his many talents as a performer, he knew composing was his passion.

I must admit, however, that when I compose, even the most eloquent theories are the last thing in my mind. The "highways of thought" interest me much less than "thought's unbeaten paths". Let me reassure any one-track minded music lovers: I am capable of playing and conducting my own works, but from very early on, I have been infested with the compositional virus. To create something from a blank page: what ecstasy! To be able to escape from one's self-inflicted prisons: what a privilege! And the risk element is nearly non-existent: if the message has

⁴ Ibid.

⁵ Jacques Francaix, "Jean Francaix Biography," http://jeanfrancaixconcours.voila.net/index_fichiers/jeanfrancaixbiography.htm (accessed January 15, 2012).

⁶ Francaix Website, (accessed January 15, 2012) and Grove, (accessed January 15, 2012)

no validity, I dare say I wouldn't still be around to testify to it ... And only God will be my solace; that is, if he wants me...⁷

In 1932, Francaix enjoyed his first acclaimed success as a composer with his *Concertino for Piano and Orchestra* (1932). After hearing the work at the Baden-Baden Chamber Music Festival, music critic, Heinrich Strobel (1898-1970) described Francaix' performance.⁸

It was a triumph unusual in such a meeting of specialists. After so much music with problematic or without authenticity, the *Concertino* was just as fresh water which springs out of the source with gracious spontaneity, and in the same time, just as the creation of an intelligent artist who has lucidity and consciousness which are rare nowadays.⁹

Francaix was a neoclassical composer who maintained the same writing style throughout his entire career. Influenced by Claude Debussy, "making pleasure" became a focus of his compositional style.¹⁰ Many of his musical compositions were described by music critics as having charm and spirit with a sense of humor and irony.¹¹ His contemporaries in Paris in the 1920s and 30s included Ravel, Milhaud, and Poulenc. He was a prolific composer with a constant drive to create new works that lasted his entire life. He composed music for several genres including works for piano, chamber ensemble, orchestra, theatre, opera, ballet, and film. Many of his solo works with piano accompaniment have become standard literature for their assigned instrument. He was an

⁷ Jean Francaix and Klaus Rainer Schöll, Liner notes to *Jean Francaix et...*, Bläser Ensemble Amadé, Alcra 51042, CD (1997). English translation by Sharon Kanach

⁸ Jacques Francaix, "Jean Francaix Biography," http://jeanfrancaixconcours.voila.net/index_fichiers/jeanfrancaixbiography.htm (accessed January 15, 2012).

⁹ Ibid.

¹⁰ Ibid.

¹¹ Ibid.

excellent orchestrator and arranged or transcribed works by Chopin, Ravel, Mozart, Chabrier, Haydn, Poulenc, and Schubert.

Francaix enjoyed the success of his compositions though there were critics of his works. Towards the end of his life, Francaix commented on their criticisms.

I was told that my works were easy. These who say that probably never play my works themselves. My works were qualified as rashly. I don't have the impression that my *Oratorio L'Apocalypse selon Saint Jean* is near from *Orphée aux Enfers*. My works are not considered as contemporary music, but I am not yet dead.¹²

In the late 1960's, Francaix developed a working relationship with conductor Klaus Rainer Schöll. Schöll was the founder and conductor of the Mainz Wind Ensemble (later renamed the Amadé Wind Ensemble). Prior to this relationship, the composer had written music extensively for wind instruments throughout his career including many smaller chamber works. Upon his collaboration with Schöll, he composed at least twenty wind ensemble works for Schöll's ensemble.¹³ Many of these works were transcriptions or arrangements of his previous compositions or those of the music of Poulenc, Mozart, and Haydn. These works were premiered by the Mainz Wind Ensemble or Amadé Wind Ensemble and some were recorded during the next three decades.¹⁴

His style made him one of the most frequently performed French composers of the twentieth-century. The drive to compose that his father had fostered, and Ravel

¹² Jacques Francaix, "Jean Francaix Biography," http://jeanfrancaixconcours.voila.net/index_fichiers/jeanfrancaixbiography.htm (accessed January 15, 2012)..

¹³ Jean Francaix and Klaus Rainer Schöll, Liner notes to *Jean Francaix et...*, Bläser Ensemble Amadé, Alcra 51042, CD (1997). English translation by Sharon Kanach

¹⁴ Ibid.

encouraged, never left Francaix. He continued composing up to his death in Paris on September 25, 1997 at age 85.¹⁵

¹⁵ Jacques Francaix, "Jean Francaix Biography," http://jeanfrancaixconcours.voila.net/index_fichiers/jeanfrancaixbiography.htm (accessed January 15, 2012)..

CHAPTER II

EXAMINATION AND ANALYSIS OF *LE GAI PARIS*

Francaix completed *Le gai paris* on April 25, 1974. The Mainz Wind Ensemble with trumpet soloist Carol Don Rhinehart under the direction of Klaus Rainer Schöll performed the premiere on April 27, 1975.¹⁶ The work is set in three movements entitled *Marche*, *Valse*, and *Galop* and is approximately ten minutes in length. The instrumentation is set for solo trumpet in C, flute, two oboes, two clarinets in Bb, bassoon, contrabassoon, and two horns in F.

As with most of Francaix' compositions, the composer combines classical forms with modern harmonic and melodic devices while maintaining light textures and a playful energy throughout the work. The commonly used harmonic language heard in most of Francaix' compositions is also evident in *Le gai paris*. Polytonal centers are frequently presented with the accompaniment and melody in different keys. Additionally, when melodic lines repeat or return later in the movement, their respective accompaniment figures are reharmonized. Usually, ends of phrases result in more common harmonic progressions firmly establishing the tonal center whereas the middle of the phrases are allowed much more harmonic freedom.

In each movement, Francaix employs a variety of imitative devices that develop the relationship between soloist and ensemble. It is common to hear recurring rhythmic

¹⁶ Jean Francaix, "*Le gai paris*," Mainz, Germany, Schödt, 1975.

patterns that are augmented, truncated, and fragmented later in the movement. The composer integrates these devices into the texture of the music at such a frequent rate that one may consider the trumpet part to be more of a featured ensemble member rather than a true soloist.

Movement One: *Marche*

The first movement entitled *Marche* includes the tempo marking of *Tempo di Marcia francese*, quarter note equaling 144 beats per minute. The meter is 4/4. The movement is constructed in sectional ternary form with a pure *da capo* return with the tonal centers of G – A^b – G respectively. Though the return to the “A” section is via *da capo* and repeated completely, it is best to describe this movement in ternary form rather than rounded binary form due to the unrelated harmonic movement between the “A” and “B” sections and the lack of “A” section melodic material heard at the onset of the “B” section.

The “A” section can be seen in three distinct subsections, identified as a/b/c. The style can be described as marked and martial with an angular and pointed rhythmic structure. Francaix often employs imitative devices used to develop each of the three subsections as shown in Table 1.

Table 1. Three subsections of the “A” section of *Marche*

Subsection “a”	Subsection “b”	Subsection “c”
m. 1 - 24	m. 25 - 44	m. 45 - 69
Harmonically stable Motive x introduced Motive y introduced Motive x elongated	Harmonically unstable Motive x sequenced Motive y sequenced Motive y elongated Arpeggiated accompaniment	Three 7 measure phrases plus 4 measure codetta Phrase 1: Motive x material in E ^b Phrase 2: Motive y material in a ⁷ Phrase 3: foreshadows the melodic line in the trio Codetta: closes section in G.
G major (I – V – I)	C – G – E – b – E – e – F	E ^b – a ⁷ – G

The “a” subsection begins without introduction in the key of G major and moves harmonically from the tonic, to the subdominant, and back to the tonic (I – IV – I) over the first twenty-four measures. Two primary motives are used to create call and response passages ranging from one to four measures in length. These motives, labeled “x” and “y” in Figure 1 and Figure 2, pass between the featured trumpet and accompanying voices throughout the “A” section. Motive “x” is heard from the onset of the composition, initially presented by the trumpet and answered immediately by the flute and oboes. The motive is easily identified with a perfect fourth interval sounded at the beginning of the motive. The clarinets and horns serve as the rhythmic motor of the march with a persistent and pointed staccato pulse on each beat.

The image displays a musical score for four instruments: Flute, Oboe (top), Oboe (bottom), and Trumpet in C. The music is in 2/4 time with a key signature of one sharp (F#). The score spans five measures. In the first measure, the Trumpet in C plays a motif labeled 'Motive "x" (call)' with a *mf* dynamic. In the second measure, the Flute and the bottom Oboe play a response labeled 'Motive "x" (response)' with a *mf* dynamic. The top Oboe has a rest in the second measure. The Flute and bottom Oboe continue with their response in the third and fourth measures, while the Trumpet in C has a rest. In the fifth measure, all instruments play. The Flute and bottom Oboe have a final note with a breath mark (^), while the Trumpet in C has a final note with a breath mark (^).

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Figure 1. Motive x presented in the trumpet and answered by the flute and oboes, Mm. 1-4

The second motive identified as “y” appears immediately afterwards in measure 9. Motive “y” is similar to “x” but featuring a perfect fifth interval at the beginning followed by musical sighs. The musical sigh or answer in the upper woodwinds is a reiteration of the final two pitches presented by the soloist which contrast the pointed style in all of the other figures to this point. The result is a more light and playful style as demonstrated in Figure 2.

Flute

Oboe

Oboe

Trumpet in C

Motive "y"

p

p

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Figure 2. Motive "y," Mm. 9-13.

Both motives are elongated, truncated, and harmonically shifted to create phrases of various lengths throughout the "A" section of the movement. The section concludes in measure 24 in G major.

The twenty measure "b" subsection begins in measure 25 in the relative subdominant key of C. The tonality quickly becomes unstable shifting through several keys with modal mixture. The tonal center initially becomes more active and less stable starting with a shift from the tonic key of G to the subdominant key of C. Both motives of "x" and "y" are presented in the same sequential order of "x-y-x" throughout the subsection. Francaix also extends the motives and introduces arpeggio quarter note figures in the accompanying voices that move throughout the shifting harmony as shown in Figure 3.

The musical score is for Jean Francaix's 'LE GAI PARIS', measures 25-32. It is a 2/4 time piece. The score is for a full orchestra and includes parts for Flute, Oboes, Clarinets in Bb, Bassoon, Contrabassoon, Horns in F, Trumpet in C, Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Bsn. (Bassoon), Cbsn. (Contrabassoon), Hn. (Horn), and C Tpt. (Trumpet). The music is in 2/4 time and features a variety of dynamics including forte (f) and piano (p). The score is written for measures 25-32, which is the 2nd subsection beginning at measure 25.

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Figure 3. 2nd subsection beginning at measure 25, Mm 25-32

The “c” subsection is twenty-five measures in length segmented into three separate seven measure phrases and a four measure codetta. The first phrase uses motive “x” in the tonal center of E^b, the second phrase uses motive “y” with the tonal center of a⁷, and the third phrase foreshadows the lyrical style of the “B” section in the tonal center of G. The foreshadowing in the third phrase is presented by the trumpet and imitated by the second horn and the oboes. The four measure codetta revisits motives “x” and “y” concluding the “A” section in measure 69 as shown in Figure 4. The codetta is equally effective as both the transition to the “B” section and as the coda after the *da capo*. The same music is able to serve as the close of the “A” section after the foreshadowing of the “B” section material on the first time through and as a secure return to the home key after quotes from the “B” section leading to the coda in the repeat.

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Figure 4. Final four bars of the “A” section, Mm. 66-69.

The trio of *Marche* serves as the “B” section of the movement beginning at measure 70 lasting fifty-two measures. The form and alternating tonal centers of the “B” section are set in a sequence that can be labeled as Introduction/A/B/Episode 1/A/Episode 2/A/Re-transition. Francaix uses a consistent phrase structure of seven measures for each of the subsections as seen in Table 2.

Table 2. Sequence of events in the “B” section of *Le gai paris*

Measure	Subsection	Tonal Center
70 – 71	Introduction	G – E ^b
72 – 79	A	E ^b
80 – 87	B	A ^b
88 – 89	Episode 1	E ^b
90 – 97	A	A ^b
98 – 105	Episode 2	E ^b
106 – 113	A	A ^b
114 – 121	Re-transition	moving to G

The trio begins with a two measure transition that leads the listener to a new tonal center of A^b beginning on the relative dominant key of E^b. The section is more lyrical and linear providing a contrast to the angular “A” section. The trumpet presents melodic material that is consistent in style throughout the section. Francaix employs a rhythmic motive that is passed throughout all of the accompanying instruments except the bassoons (Figure 5). This rhythmic motive is set over three beats and performed consecutively.

Oboes

Clarinet in B^b

Horn in F

p

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Figure 5. Three-beat rhythmic motive in the Trio, Mm. 72-74.

The episodes utilize the “x” and “y” motives from the “A” section while the three-beat rhythmic motive continues. This pattern synchronizes perfectly with the melodic line at the end of the trio. The last eight measures of the trio serve as a harmonic transition moving to a V-I progression in G at the onset of the *da capo* return to the “A” section.

A *da capo* return provides the final section of the ternary form. The final four measures now serve to firmly end the movement in its home tonal center of G major.

Movement II: *Valse*

Valse is seventy-five measures in length and is in a modified strophic form. The sections of the movement are Introduction - five phrases of shifting modes and ideas that are derived from the original melody – transition section using the same melodic ideas as the verses - coda section that also serves to harmonically prepare for the beginning of the following movement.

Valse is more predictable in form than *Marche* in that it contains simple phrase structures of four and eight measures. The accompaniment consistently uses a two-measure repeated rhythmic pattern that produces a composite rhythm common to European waltzes (Figure 6).



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Figure 6. Repeated two measure accompaniment in *Valse*, Mm. 126-130.

The melody is presented by the trumpet in measure 5 lasting eight measures as seen in Figure 7. The melodic structure follows simple phrasing for the greater part of the movement. With the beginning of each phrase, a new mode is presented.



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Figure 7. Complete Melodic Line in the Trumpet Part in *Valse*, Mm. 126-133.

Beginning in measure five, the tonal center of the melodic line works around C major for eight measures and is repeated in the same mode by the upper woodwinds over the following eight measures. The following eight-bar phrase beginning in measure 142

is in B^b major with the trumpet presenting the antecedent phrase and the flute and oboes completing the consequent element.

The third phrase beginning at measure 150 remains in B^b, but features a short canon initiated by the soloist and followed at a two measure interval by the flute and oboes. The final descending quarter to half note perfect fifth interval is present and truncated, bringing the listener to measure 158 where the mode shifts to D major.

The fourth phrase lasts eight measures and again features the trumpet on the antecedent part of the phrase. The flute and oboe present a four-note expansion that is answered by the soloist and then re-answered by the upper woodwind trio bringing the music back to the original mode with a slight shift in the rhythmic accompaniment.

The fifth and final presentation of the melodic figure is in F major that leads to the codetta section. The codetta begins with the second oboe performing a descending version of the melody. The soloist sounds the first four notes of the melodic motive which is then repeated by the first oboe, then the flute, followed by the first clarinet, before finally being given its last iteration by the trumpet at half the tempo. The accompaniment disintegrates into a sustained stack of tri-tones which fade into the final trumpet note. This ending provides a link to the final movement.

Movement III: *Galop*

Galop can be described as exciting with a whimsical quality. The tempo marking is *Presto giusto* with a metronome marking of quarter note equals 184 beats per minute in 2/4 meter. *Galop* can also be analyzed in sectional ternary form which includes a four-bar introduction, a *deg segno* return to the “A” section, and a sixteen measure coda.

The movement begins with a four measure introduction that serves the dual role of transitioning the harmonic ending of the previous movement of B minor to the tonal center of E^b . The “A” section is in rounded binary form with asymmetrical subsection lengths. The first subsection begins in measure five and is sixteen-measures in length. The following forty-eight measure subsection can be seen in three additional micro sections of $b/b^1/a$ with the corresponding tonal centers of E^{b7} - $c/f/B^b$ – E^b . The abbreviated return to the “a” subsection ends in an imperfect authentic cadence in its original key.

In measure five, the tonal center of E^b is firmly established in the accompaniment by the second clarinet, bassoons and horns. The first strain is a parallel period lasting sixteen measures. The solo trumpet and upper woodwinds begin a playful musical chase featuring eighth note chromatic ascending lines countered by equal descending lines (Figure 8). Dynamic hairpins emphasize the melodic contour as the volume increases on the ascending lines and decreases on the descending answers. The second part of each phrase is a pure call and response imitation followed by the two lines coming together on the last measure of the phrase in contrary motion eighth notes.

The image displays two systems of musical notation for the 'Caccia' section of Galop. The top system includes parts for Flute, Oboe, Oboe, Clarinet in Bb, and Trumpet in C. The bottom system includes parts for Fl., Ob., Ob., Cl., and C Tpt. The notation is in 2/4 time and features various dynamics such as *ff* (fortissimo), *p* (piano), and *f* (forte), along with articulations like accents and slurs. The music is written in a key with two flats (Bb major or D minor).

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Figure 8. *Caccia* between soloist and accompaniment in *Galop*, Mm. 196-211.

The following sixteen measures form a shorter parallel period. The contour of the musical line begins with the trumpet descending in the four measure antecedent portion of the phrase with the accompaniment ascending in the consequent answer over the following four measures. The same event occurs over the next eight measures, set down a minor third. The final twelve measures of the “A” section use parallel shaped motion between the voices concluding the section in E^b major.

The trio section of *Galop* moves to the relative dominant key of B^b major instead of the common sub-dominant progression found in most gallops. The section can be further divided into a continuous ternary form with the overall harmonic movement of B^b – F – B^b respectively.

The repeated sixteen-measure first subsection begins in B^b, but moves to the relative dominant and then chromatically and unpredictably to a harmonically incomplete ending that transitions into the following subsection. As shown in Figure 9, the chase element is quickly replaced with the soloist and accompaniment becoming rhythmically synchronized. The trumpet presents short, but mostly complete phrases with the accompaniment while the upper woodwinds interject quick scalar passages as a connective device between each phrase.

The image displays two systems of musical notation for the Trio Section of *Galop*, measures 260-270. The first system includes staves for Flute, Oboes, Clarinets in B♭, Bassoon & Contra, Horns in F, and Trumpet in C. The second system includes staves for Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Bsn. (Bassoon), Hn. (Horn), and C Tpt. (Trumpet in C). The music is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *ff* (fortissimo) are indicated. The notation includes various musical symbols like slurs, accents, and breath marks.

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Figure 9. Solo and Accompaniment in the Trio Section of *Galop*, Mm. 260-270.

The thirty-two measure “b” subsection can be broken down further into two sixteen-measure micro sections with contrasting harmonic structures. The solo trumpet line in first micro section centers on the relative dominant scale degree of F with hints of

both major and minor. In contrast, the bass line in the bassoons outlines the key of F# minor moving to its dominant of C# minor, then F#m – B^bm – and B minor.

The following thirty-six measure subsection is more developmental in harmony with the solo and accompaniment voices answering one another frequently. The conversation between soloist and ensemble begins with a two measure presentation from the trumpet answered by a two measure response from the upper woodwinds. The conversation continues with the truncated rhythm of single beat interplays at the end of each eight measure sub-phrase. The last eight measures involve both of the elements of the previous two sections moving the music back to the tonal center of B^b.

The final sixteen measures of the trio section return to the “a” subsection material with the last four measures serving as a transition back to E^b before the *del segno* return to the “A” section. A full presentation of the “A” section is rendered before moving to the coda. The coda is sixteen measures in length and holds motivic elements from the “A” section and the trio. The music is slightly more expansive with two eight-measure calls and responses between the soloist and the upper woodwinds. Each call is four measures with the answer equal in length. The solid duple metric accompaniment that has remained for the entire movement finally releases into hemiola over the final four measures, with four equal emphases over six beats concluding the composition, reinforced by a perfect authentic cadence in E^b major is shown in Figure 10.

Flute

Oboe

Oboe

Clarinet in B \flat

Clarinet in B \flat

Bassoon & Contra

Horn in F

Horn in F

Trumpet in C

Fl.

Ob.

Ob.

Cl.

Cl.

Bsn.

Hn.

Hn.

C Tpt.

ff

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Figure 10. Final 8 measures of *Galop*, Mm. 337-344.

CHAPTER III

EXAMINATION AND ANALYSIS OF *CONCERTO POUR TROMBONE*

Concerto pour trombone was completed on December 14, 1983.¹⁷ It is scored for solo trombone, two flutes with one doubling on piccolo, two oboes, clarinet in Bb, bass clarinet, bassoon, contrabassoon, and two horns in F. There are five contrasting movements with several links and transitions from movement to movement that assist in hearing the composition in the traditional three-movement concerto form. Each of the movements is titled by either tempo or form. The only commercially available recording of the composition with its original wind ensemble accompaniment was released in 1995 featuring Mark Eager as the soloist accompanied by the British Broadcasting Company (BBC) Symphony Orchestra. The concerto is performed often with its piano reduction, but rarely with its original accompaniment.

Table 3. Overview of the Movements of *Concerto pour trombone* by Jean Francaix

<i>Movement</i>	<i>Largo</i>	<i>Risolutto</i>	<i>Minuetto</i>	<i>Andante</i>	<i>Allegriissimo</i>
Form	Modified Strophic	Ternary	Ternary	Ternary	Rondo
Measure Number	1 – 38 (38 mm.)	39 – 128 (90 mm.)	129 – 265 (137 mm.)	266 – 302 (37 mm.)	303 – 414 (112 mm.)
Tonal Center Outline	C– d-Eb	C–c–C	a ^b –D–a ^b	G –D ^b –G	C–A ^b –G–D–F
Meter	4/4	4/4	3/4	5/4	4/4 – 5/4 – 4/4
Tempo	MM=54	MM=112	MM=144	MM=58	MM=126

¹⁷ Jean Francaix, “*Concerto pour trombone*,” Mainz, Germany, Schödt, 1984.

Similar to *Le gai paris*, Francaix uses classical forms with modified harmonic language throughout the composition. The style is frequently light and tuneful and there are instances of the soloist and accompaniment exchanging melodic motives and fragments back and forth. Unlike *Le gai paris*, the work clearly features the trombone as the soloist with accompanying voices. There are several moments in which the solo line is heard alone including multiple harmonic transitions between movements and the cadenza in the final movement.

Movement One: *Largo*

The first movement functions as a prelude to the entire work. The metronome marking is quarter note equals 54 beats per minute in a 4/4 meter with the style being calm and song-like. The opening establishes the tonal center on C major. The accompaniment plods forward with consistent quarter-notes passing throughout the lower voices of the ensemble. The quarter note line reflects the harmonic centers in the movement from C major to d minor to E^b major before resting on a series of stacked thirds from its root of G that serves as a harmonic link to the following movement. The soloist performs a gentle melodic line above the accompaniment that can be considered in a strophic or verse form. Each section is linked together by the upper voices in the accompaniment performing a short interlude or transition to the next section. The movement ends in open fashion and proceeds to the second movement without break.

Movement Two: *Risoluto*

With the opening movement ending openly on the dominant tonal center of G, the onset of *Risoluto* immediately secures itself in C major. The fact that *Risoluto* is the only

movement of the concerto that begins immediately on its primary theme and tonal center is further evidence of the first movement's introductory role.

Francaix' signature playful and light-hearted compositional style is evidenced at the onset of *Risoluto* (Figure 11). The meter is 4/4 and does not have a dictated metronome marking. It is the interpretation of this author that the metronome marking be quarter note equals 112 beats per minute. The movement is in ternary form (ABA¹) with a codetta. Further exploration into the harmonic and melodic structure shows several subsections that indicate a Sonata form outline which will be examined later.



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Figure 11. Solo melodic line at the Opening of *Risoluto*, Mm. 39-46.

The first thematic area features descending arpeggios with glissando effects to provide character as shown in Figure 11. The tonal center is set in C. A second thematic subsection can be heard where the bass clarinet follows the soloist in imitative fashion. A

third subsection features melodic elements from the previous two subsections and provides a transition into the next section.

The “B” section of *Risoluta* begins with a lush and lyrical melodic style that is introduced by the accompanying ensemble that provides direct contrast to the arpeggiated style of the opening section (Figure 12). The tonal mode begins in C minor but quickly becomes unstable shifting to several different modes and tonal centers without securing itself to one of them. Connective devices heard at the end of the section as reworked material from both first and second themes serve as a re-transition into the return to the “A” section material.

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Figure 12. Opening of the contrasting “B” section in *Risoluto*, Mm. 75-82.

The “A¹” section begins in the key of A minor and shifts to F major before the melodic fragments from both the “A” and “B” sections are heard in the trombone part. The final quote from the “A” section is heard in the last three measures in the original

key of C major. However, before the movement's conclusion, Francaix surprises the listener with a sudden fortissimo on a D^{b7} chord performed throughout the ensemble that immediately recedes to pianissimo as arpeggios ascend quickly to C major at the end of the measure (Figure 13).

The musical score shows the following details for measures 126-128:

- Measure 126:** Trombone plays a melodic line starting with a *pp* (pianissimo) dynamic. Flutes, Oboes, Clarinet in B \flat , Bass Clarinet in B \flat , Bassoon & Contra, and Horns in F are silent.
- Measure 127:** All instruments enter with a fortissimo (*ff*) D \flat 7 chord. The Trombone part has a *ff* dynamic marking. The woodwinds and horns have *ff* markings with accents.
- Measure 128:** The ensemble plays a rapid arpeggio ascent to C major. The Trombone part has a *pp* dynamic marking. The woodwinds and horns have *pp* markings with accents.

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Figure 13. Surprise ending of *Risoluto*, Mm. 126-128.

A Connection to Sonata Form

A reference to sonata form is found in the construction of the *Largo* and *Risoluto* movements of *Concerto pour trombone*. As previously discussed, *Largo* is interpreted as an introductory movement for the concerto. The “A” section of *Risoluto* also exhibits

characteristics of the exposition section of sonata form. When one compares the harmonic structure of the two movements, more connections to sonata form are found.

The three strophic sections in *Largo* begin with the tonal areas of C major – d minor - E^b major. The movement concludes on a series of stacked thirds heard throughout each voice of the ensemble with the root of G which is attached to the following movement.

The “A” section of *Risoluto* contains three primary tonal areas that are also set initially in C major – d minor - E^b major. This compositional connection between the movements suggests that Francaix may have used a traditional introduction/exposition section from sonata form as the outline for the opening two movements of the concerto.

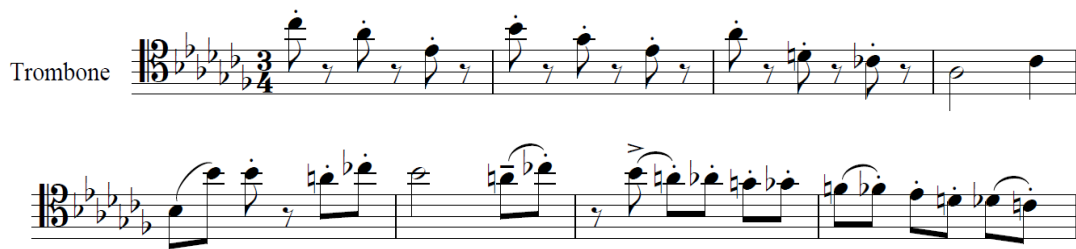
But the tonal centers only provide an outline of the sections in the first two movements. The beginnings of the sections begin in C major – d minor - E^b major, but the harmony does not stabilize in any key long enough to provide the listener a true sense of any one tonal center for the section. Without a firm tonal center established, it is difficult to hear the music departing from a tonal center. Rather, the music seems free and wandering with only glimpses to where the harmonic outlines lie in the texture. Therefore, this author believes a more accurate analysis of the two movements would be a modified strophic form in *Andante* that is attached to a ternary form in *Risoluto*.

Movement Three: *Minuetto*

The third movement, *Minuetto* is predictably in Minuet/Trio form. By its nature, the movement is clearly in ternary form with a slight harmonic twist. The movement finds its primary key of A^b minor after a short and freely performed introduction by the

trombone alone which serves to modulate the tonal center from C major. The key is firmly established by the entrance of the accompaniment. The metronome marking is set at quarter note equals 144 beats per minute. Both the soloist and the horns are muted throughout the movement, providing a timbral and dynamic contrast to the previous movements.

The main melodic motive also features short arpeggio figures as well as leaps and stepwise intervals (Figure 14). The accompaniment uses a combination of duple and compound figures throughout the initial section set in 3/4 meter.



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Figure 14. Melodic Line in the “A” section of *Minuetto*, Mm. 141-148

In the “B” section, the harmony shifts somewhat surprisingly to D major. There are instances where Francaix layers two contrasting rhythms creating hemiola passages between the soloist and ensemble (Figure 15). The melodic line features a series of intervals in falling thirds set in a quadruplet over the triple meter. Meanwhile, the flute performs a lyrical waltz theme over the duple rhythm of the trombone.

The musical score for measures 213-220 of Jean Francaix's *Concerto pour Trombone* is presented in two systems. The first system includes staves for Trombone, Flutes, Clarinet in B \flat , Bass Clarinet in B \flat , and Horns in F. The Trombone part features a melodic line with 4:3 hemiola markings. The Flutes play a sustained note with a crescendo. The Clarinet and Bass Clarinet play a rhythmic pattern. The Horns play a short phrase marked 'cuivrez' and 'p'. The second system includes staves for Tbn., Fl., Cl., B. Cl., and Hn. The Tbn. part continues the melodic line with 4:3 hemiola markings. The Fl. part continues the sustained note with a crescendo. The Cl. and B. Cl. parts continue the rhythmic pattern. The Hn. part is silent.

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Figure 15. Rhythmic hemiola in *Minuetto*, Mm. 213-220.

The shortened return to the “A” section leads to a short codetta marked *Perdendo sine al fine* and the music fades to its conclusion. Before doing so, the rhythmic displacement becomes more active with hemiola shifts of four against three and three against two patterns closing the movement (Figure 16).

The image displays a musical score for the closing section of Minuetto, measures 258-269. The score is written for a large ensemble, including Trombone, Flutes, Clarinet in Bb, Bass Clarinet in Bb, Bassoon & Contra, Horns in F, Tbn., Fl., Cl., B. Cl., Bsn., and Hn. The key signature is Bb major (two flats), and the time signature is 3/4. The score is divided into two systems. The first system (measures 258-263) features a complex interplay of woodwinds and brass. The Trombone part begins with a melodic line, while the Flutes and Clarinets provide harmonic support. The Bassoon and Contra parts are marked with a 'Bassoon' and 'Contra' respectively. The Horns in F provide a steady accompaniment. The second system (measures 264-269) continues the musical development, with the Tbn. and Fl. parts showing more prominent melodic lines. The Cl. and B. Cl. parts are marked with a 'perdendo' (losing) instruction, indicating a gradual fade-out. The Bsn. and Hn. parts provide a steady accompaniment. The score concludes with a final cadence in measure 269.

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Figure 16. Closing section of *Minuetto*, Mm. 258-269.

Movement Four: *Andante*

The fourth movement, *Andante*, is lyrical with dramatic rising and falling contours. Similar to the first movement, its compositional purpose can be seen as an introduction to the final movement. It is set in 5/4 meter and is in ternary form though its harmonic structure is blurred. Overall, the harmonic shift from G – D^b – G tonal centers resembles the *Minuetto* by moving to the relative tritone in the middle section.

As with the *Minuetto*, the movement opens with the trombone alone performing an introduction that modulates to G major. An eighth-note line consistently travels through the accompanying ensemble providing the motor rhythm under the winding melodic contour in the trombone.

The “B” section of the movement contains a pivoting melodic line contour that is introduced by the soloist and imitated by the flutes with a tonal center in D^b. This pivoting motion where the line begins on a pitch, moves away from it either up or down and then returns to the original pitch is a foreshadowing of the primary theme of the final movement. The melodic line recedes into the original material of the movement as it transitions into a shortened “A¹” section.

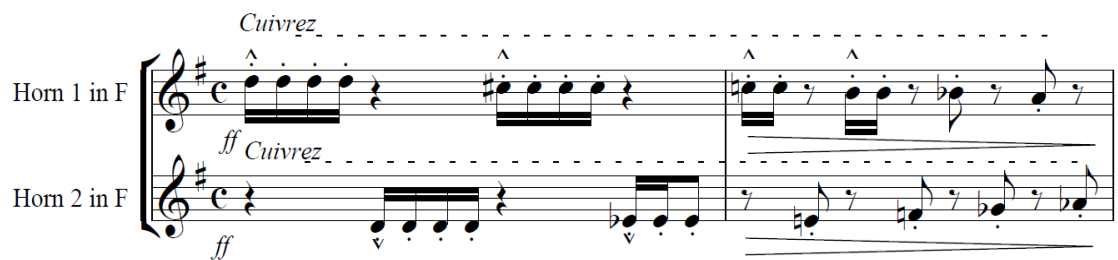
Both the melodic and harmonic shifts occur in stepwise intervals throughout the movement. Similar to the first movement, the ending provides a V-I harmonic progression in C major that connects directly with the following movement.

Movement Five: *Allegriissimo*

The final movement of the concerto is marked *Allegriissimo* and set in 4/4 meter with a metronome marking of 126 beats per minute. It can be seen in a seven part Rondo

form as ABA¹CADA with a cadenza and coda that concludes the composition. The key centers mostly around C major with shifts to A^b, G, D, and F. The movement concludes securely in C major. It is the longest and most virtuosic of the five movements.

A two-measure introduction heard in the accompaniment is also used as a link four times within the movement (Figure 17). This passage uses a hocket-like interaction between two voices. This repeating two-measure segment is heard twice in the horns, at the beginning and as the transition to the “C” section and once in the flutes and oboes as a link to the “D” section. In its final occurrence, by the trombone covers both parts using octave displacement as a re-transition exiting the cadenza into the coda.



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Figure 17. Two measure introduction of *Allegrissimo*, Mm. 303-304.

The “A” section centers on C major and features a fully chromatic, winding, pivotal melodic contour that was foreshadowed in the fourth movement. Here, unlike the fourth movement, the line is very quick and agile. It is presented by the soloist (Figure 18) and immediately answered by the upper woodwinds in the accompaniment.



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Figure 18. Pivoting melodic line in trombone part, Mm. 305-308.

The harmonic center moves to A^b in the “B” section but moves freely throughout the section. The conversational interaction between the solo and the accompaniment continues with more direct responses. An eight measure continuous sixteenth note chromatic line winding between the solo line and the accompaniment leads the music back to a variation of the “A” section. (a portion shown in Figure 19)

The image displays a musical score for a section of Jean Francaix's Concerto for Trombone. The score is written for seven instruments: Trombone, Flute, Flute, Oboe, Oboe, Clarinet in Bb, Bass Clarinet in Bb, Bassoon, and Horn in F. The music is in 3/4 time and marked *Allegro*. The key signature has one sharp (F#). The score shows a complex, winding chromatic line across the instruments. The Trombone part starts with a *ppp* dynamic and features a series of rapid chromatic movements. The Flute parts also have *ppp* markings. The Oboe parts are marked *ppp*. The Clarinet in Bb, Bass Clarinet in Bb, and Bassoon parts are marked *ppp*. The Horn in F part is marked *p subito, ma marcato* and *Sordine*, with a *ppp subito* marking. The score is divided into two systems, with the first system covering measures 321-322.

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Figure 19. Winding chromatic line in the “B” section of *Allegrissimo*, Mm. 321-322.

The “C” section remains energetic but is set in a contrasting style and in 5/4 meter. It is harmonically unstable, starting with the tonal center of D major, but shifts quickly and often giving the section a developmental quality. The primary motive contains a one measure figure containing both triple and duple rhythms whose contour is fully inverted in the following measure in contrasting motion (Figure 20). This figure is passed to several of the accompanying voices in the section. While there is a constant march-like beat in the accompaniment, there is also a consistent mixture of compound

and duple rhythms performed by the trombone and upper woodwind instruments. There are several interjections by the soloist as the upper woodwinds present the melodic line. A re-transition consisting of figures from both the “A” and “C” sections returns the music to 4/4 meter. A brief return to the “A” section material leads to the “D” section.



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Figure 20. Contrasting melodic line in the “C” section of *Allegrissimo*, Mm. 335-337.

A mixture of duple rhythms in the solo line set against compound rhythms in the accompaniment provides a strong contrast in the “D” section compared to the previously heard material (Figure 21). The triple-divided beat is constant in the accompaniment for the entire section while the melodic line is more lyrical. Francaix interjects brief answers to the solo line in the upper voices of the accompaniment. A final element of the section is a canon between these voices and the soloist. This final element leads to a subito piano return of the “A” section material which is a surprise to the listener.

mezza voce, poco portamento, ma leggero

The musical score for measures 365-367 of the "D" section of *Allegrissimo* features the following parts and markings:

- Trombone:** Measures 365-367, marked *mezza voce, poco portamento, ma leggero*.
- Clarinet in B \flat :** Measures 365-367, marked *pp*.
- Bass Clarinet in B \flat :** Measures 365-367, marked *pp*.
- Bassoon:** Measures 365-367, marked *pp*.
- Horn in F:** Measures 365-367, marked *pp* and *sordine*.
- Horn in F:** Measures 365-367, marked *pp* and *sordine*.
- Tbn.:** Measures 365-367.
- Cl.:** Measures 365-367.
- B. Cl.:** Measures 365-367.
- Bsn.:** Measures 365-367.
- Hn.:** Measures 365-367.
- Hn.:** Measures 365-367.

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Figure 21. Mixture of Duple and Compound Rhythms in the “D” section of *Allegrissimo*, Mm. 365-367.

The solo cadenza features melodic fragments from the first three movements. Afterwards, all of the contrasting styles of the fifth movement are represented. An *accelerando* begins the transition out of the cadenza leading to the aforementioned two-measure introduction passage that is performed solely by the trombone. A final and full presentation of the “A” material leads the music to short codetta that ends the work securely in C major.

CHAPTER IV
THE OTHER SOLO WORKS WITH WIND ENSEMBLE ACCOMPANIMENT
BY JEAN FRANCAIX AND SUMMARY

In all, Francaix wrote seven works for solo instrument and wind ensemble accompaniment. All of these compositions, with the exception of *Rhapsodie*, were written for and premiered by the Mainz Wind Ensemble with Klaus Rainer Schöll conducting.¹⁸ The remaining five compositions are described below.

Hommage à l'ami Papageno, written in 1987, is scored for solo piano with the accompaniment of two flutes (piccolo), two clarinets (bass clarinet), two bassoons (contrabassoon), and two horns lasting ten minutes.¹⁹ Schöll and the Mainz Wind Ensemble recorded the piece with the composer at the piano that same year. Francaix considered the composition as an “imaginary dialogue” between Mozart and himself and an “expression of gratitude” to him.²⁰ Francaix is quoted as stating that this work is “a musical expression of my gratitude towards the musician whom people left to die in poverty.”²¹ The composition contains arrangements of the main themes from his beloved composer’s *The Magic Flute* as the primary material.

¹⁸ Jean Francaix and Klaus Rainer Schöll, Liner notes to *Jean Francaix et...*, Bläser Ensemble Amadé, Alca 51042, CD (1997). English translation by Sharon Kanach

¹⁹ Rodney Kenneth Winther, *An Annotated Guide to Wind Chamber Music: For Six to Eighteen Players*, Miami, Warner Brothers Publications, 2004, p 346.

²⁰ *Ibid*, p. 346.

²¹ Schött Music, *Jean Francaix: Works*, Schött Music.com, http://www.schott-music.com/shop/persons/az/jean-francaix/works/?cwl_sort=title (accessed February 1, 2012).

Also scored for solo piano and accompanying winds is *Variations sur un theme plaisant*. The accompaniment is scored for a standard double woodwind quintet of two flutes, two oboes, two clarinets, two bassoons, and two horns and is twelve minutes in length.²² It was written in 1976 and premiered the following year.²³ It was recorded by Scholl and the Mainz Wind Ensemble.

Mozart – A New Look was written in 1981 and features the double bass. The composition is based on the themes of Mozart's famous opera, *Don Giovanni*. Its accompanying instrumentation is the standard double wind quintet consisting of pairs of flutes, oboes, clarinets, bassoons, and horns.²⁴ This short three minute work contains excerpts from Mozart's *Don Giovanni* performed by the soloist while the rest of the ensemble counters with material from other compositions including Bizet's *Carmen*.

The *Petite Valse européennne* features the tuba with a double woodwind quintet accompaniment. The work was written for Francaix' son in 1979 and lasts eight minutes.²⁵ The music is a romp through Europe where the solo tuba performs all of the European national anthems. There is also an optional woodwind quintet accompaniment arrangement available (flute, oboe, clarinet, bassoon, and horn).

Ever since I have been on this earth - and it has been some time - I have
heard talk about Europe. So I wrote - not too seriously - a Little European

²² Rodney Kenneth Winther, *An Annotated Guide to Wind Chamber Music: For Six to Eighteen Players*, Miami, Warner Brothers Publications, 2004, p. 347.

²³ Schött Music, *Jean Francaix: Works*, Schött Music.com, http://www.schott-music.com/shop/persons/az/jean-francaix/works/?cwl_sort=title (accessed February 1, 2012).

²⁴ Winther Anthology, p. 365.

²⁵ Jean Francaix and Klaus Rainer Schöll, Liner notes to *Jean Francaix et...*, Bläser Ensemble Amadé, Alcrá 51042, CD (1997). English translation by Sharon Kanach

Waltz, in which the prima donna is the tuba. I have it play all the national anthems. God shall know his people.²⁶

The first solo work with wind ensemble accompaniment written by Francaix was *Rhapsodie* for solo viola composed in 1946.²⁷ It is the only work listed here not written in collaboration with the Mainz Wind Ensemble. It lasts nine minutes and fifty seconds and is scored for two flutes, two oboes, two clarinets, three bassoons (contrabassoon), two horns, two trumpets, timpani, percussion, and harp.²⁸ Francaix describes the work:

The old piquancy and wit are nowhere absent here, but it is somewhat mellower vein-one might almost say more expansive, despite the brevity of the work. It is also perfectly described by its title-free and improvisatory in form, ranging from one fleeting observation to another, but always propelled by the same distinctive heartbeat.²⁹

Summary

This document provides an analysis of *Le gai paris* and *Concerto pour trombone* by Jean Francaix. The neoclassical compositional techniques used by Jean Francaix in these two solo works with wind ensemble accompaniment represent a compositional style that he employed for his entire career beginning in the early 1900's. *Le gai paris* and *Concerto pour trombone* were among the seven total works for solo instrument and wind ensemble written by Jean Francaix. As shown by the examination of *Le gai paris* and *Concerto pour trombone*, further research into the other five solo works can heighten the

²⁶ Ibid.

²⁷ Rodney Kenneth Winther, *An Annotated Guide to Wind Chamber Music: For Six to Eighteen Players*, Miami, Warner Brothers Publications, 2004, p.361.

²⁸ Ibid.

²⁹ Jean Francaix, Liner notes to *French Orchestral Selections*, Orchestra of Radio Luxembourg, Voxbox 5114, CD (1994)

awareness of Jean Francaix and his considerable contributions to wind ensemble literature.

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APPENDIX A

PERMISSION TO USE COPYRIGHT MATERIALS

Permission to include the excerpts from *Le gai paris* and *Concerto pour trombone* by Jean Francaix found in this document was granted through purchase from Schött Music Company. The permission letter was scanned and sent via email from Schött Music. A copy of the scanned letter is found on the following two pages of this document.

March 20, 2012

Mr. Mark Norman
1700 SW Webster Avenue
Topeka KS 66606

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196 - 211, 260 - 275, and 337 - 349
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